

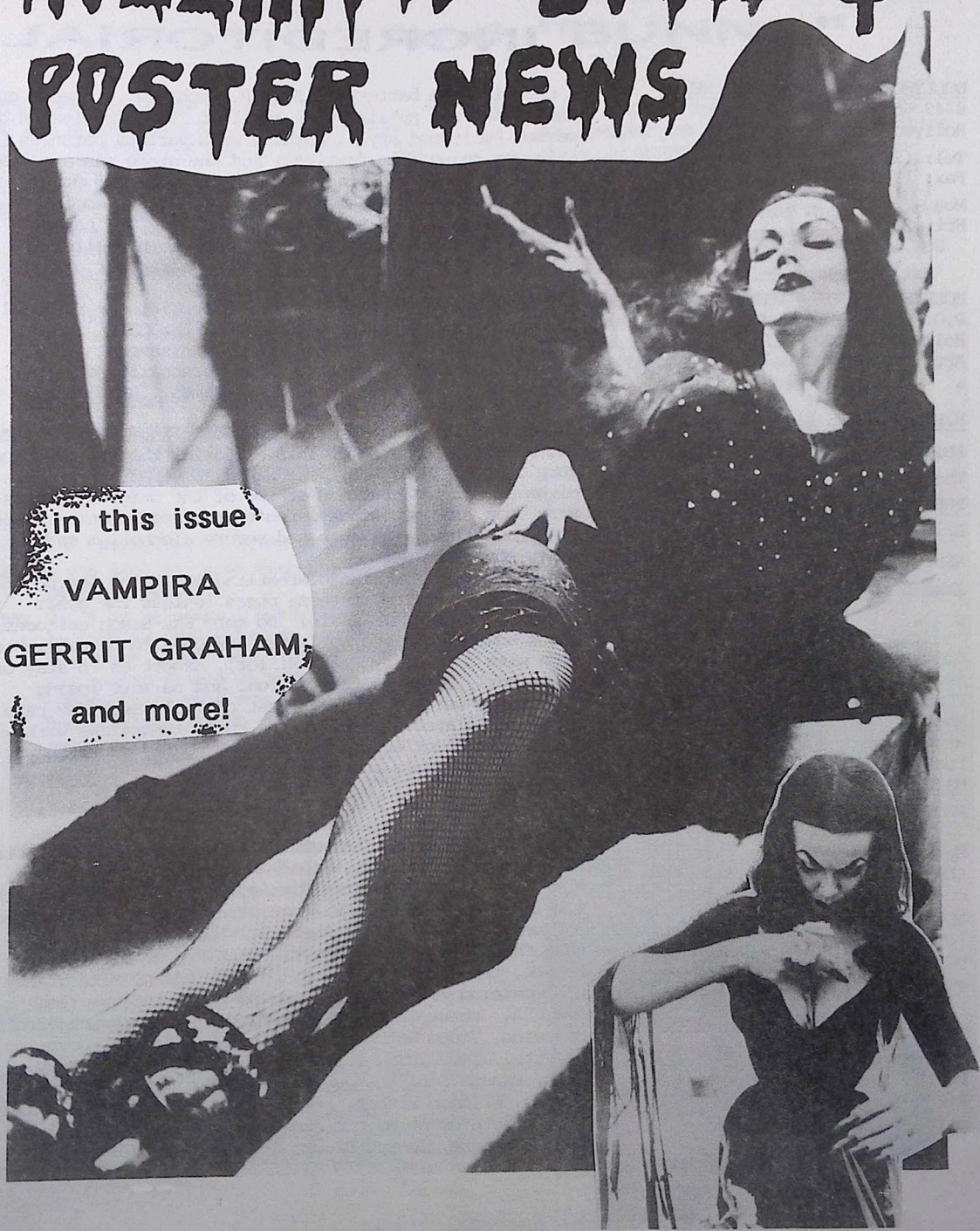
HOLLYWOOD BOOK & POSTER NEWS

in this issue!

VAMPIRA

GERRIT GRAHAM

and more!



HOLLYWOOD BOOK

& POSTER NEWS

INCREDITORIAL

HOLLYWOOD BOOK & POSTER NEWS

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H.B. & P. NEWS #11 OCTOBER 1992

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Checking the battered H.B. & P. archives, it seems our last issue was published in April of 1989. Ten issues of mayhem Hollywood style. Working with various partners, Eric was doing film festivals and the store was a mecca for the most unusual faces of pop culture. One day, Tom Savini, the next, members of then up and coming bands GUNS N' ROSES and JANE'S ADDICTION. The next week ALICE COOPER might show up followed by Teller of Penn and Teller. Michael Jackson was a regular. Things were ripe for a newsletter of our type.

FANGORIA's Tony Timpone asked to reprint our Herschel Gordon Lewis interview in a 'Best of FANGORIA' issue. We were at the top of our form. We had several as yet unpublished interviews with great personalities like Tura Satana, Ted V. Mikels, Steve James... the list is endless. But something happened...

What was it you ask? Hell... I don't know. I just found out during the course of this editorial that at least one more issue of H.B. & P. News was discovered... and more might exist. All but one or two of the original plates were lost. The ones that weren't were lost when we moved from Las Palmas. Laziness and severe alcoholism made a shaky situation worse.

Times and places change. Wrestling and porno now no longer have a place in these pages (unless the great Cactus Jack comes in again). No more Sky Saxon cartoons (look however for the collected cartoons to be published soon with a cover by Frank Miller). Expect us to stay on a quarterly schedule from now on. And no more losing things. We were gonna do a 'Best of ...' issue but have no master plates. Didn't we run those interviews with Ray Dennis Steckler and John Russo? We may never know.

Back on schedule and back in the chips...

THE ALCALDE

* * * * *

THIS ISSUE IS FAITHFULLY DEDICATED TO: Maila Nurmi, Gerrit Graham, Ray Collins, Mr. Steadman, Puddin', Jake & Lulu, the Vampire Lady, Lawrence Tierny, Tony Todd, David J. Schow, the Lazy Cowgirls, Tom Rainone, Ernie Terwilliger, Cheech & Chong, Darth Vato, Dan Roebuck, Edward D. Wood, Jr., Mark Goldblatt, Clive Barker, Frank Henenlotter, Johnny Ramone, the Punk Rock Vatos, Dave Friedman, Mike Vraney at Something Weird Video, Rudolph Grey, the guy from PANTERA, Johnny Thunders & Jerry Nolan, the Psychotronic Magazine, Video Watchdog Magazine, Bob Martin, Gore Gazette, Jimmy Jump, Lux & Ivy, Johnny Legend & Tony Conn, Panama Ken, the guy who killed himself at the movies, Wildman Fisher, the guy who calls Carol and asks about pictures of Malcom-Jamaal Warner, Tommy Lee Jones Robert Clarke, Conrad Brooks and Mr. George Haasid...

MAILA "VAMPIRA" NURMI

on WOOD, DEAN

and "BUNNY"

*NOTE THIS INTERVIEW WAS DONE ABOUT A YEAR AGO AT HB&P. SPECIAL THANKS TO RUDOLPH GREY FOR POINTING THE WAY... to the drinks.

ALC: What's goin' on?

VAMP: Lately I've been doing garage sales. That's about as creative as I've been (laughs). Up until recently I've been doing jewelery. Using beads. Colored glass and colored plastic. Lately though I've been in a funk where I just sit and stare at the wall. That's pretty creative too!

ALC: What ever happened with the lawsuit against Elvira?

VAMP: Something did happen with it... I ran out of money. Her lawyers asked me to settle out of court and I didn't even answer them.

ALC: So you're not interested in the cash?

VAMP: I'm interested in going to her funeral.

ALC: Do you keep in touch with any of the "Ed Wood Spooks"?

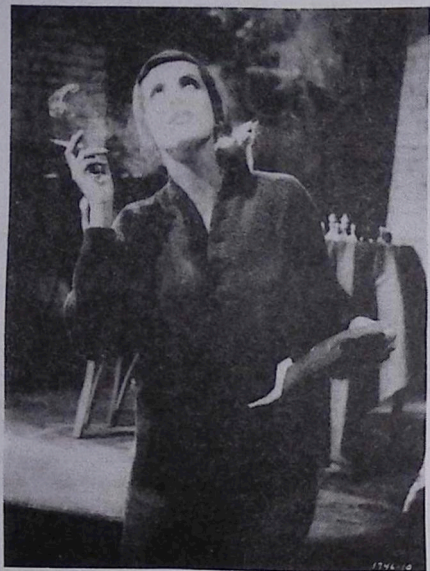
VAMP: No. I am in contact with them once in a while. The only one who was really my friend was Criswell. He was a dear friend of mine. Of course, he's dead now. John Bunny Breckenridge is not permitted to come to Hollywood. His people that protect him, keep him in custody for his own good, don't allow people from Hollywood to come and visit him. He has a great deal of money. They want to declare him incompetent because he once wanted a sex change. He's being held captive on his lovely estate near Santa Barbara. Bunny was a good friend of mine too. I liked him very much but he wasn't here for very long.

ALC: Can you tell us about hangin' out on the Hollywood Beat Scene and your friendship with James Dean?

VAMP: Is there somebody in the world who is the closest like you? Someone who understands you just by looking at you? That's what Jimmy and I were to one another. It had nothing to do with romance.

VAMP: There was aslight erotic attraction. But neither one of us would do anything about it because that would've been like incest. We felt we were related on a psychic plane. Of course, Jimmy was alone and frightened in this world as am I because we were weird. But we weren't weird to each other. We used to go to GOOGIE'S which was straight down the hill from Laurel Canyon. That was our main club house. First booth on the right as you came in, not the famous booth in the rear. We'd meet there at midnite, sit there for three or four hours. Then we'd go to the Hamburger Hamlet on the end of the strip. We'd sit around the piano and goof around. Sometimes we'd go to Tiny Naylor's or Barney's Beanery. I was the local star then and not many people knew Jimmy. Eventually my star fell as his began to rise. I was pushed aside by people who earlier were trying to get to me but now they were trying to get to Jimmy. I had the Vampira show... I guess I started in 1954 around February or March.





VAMP: I met Jimmy around June or July of that year. He had just done EAST OF EDEN.

ALC: Are there any kinescopes of the Vampira show.

VAMP: There were fifty-four kinescopes which I was negotiating to get in 1983. They were sold to the highest bidder and that was KHJ. That's where Cassandra Peterson learned the look of the show. I wouldn't help them after they broke their agreement to let me choose a girl. I had one meeting with her and said forget it.

ALC: Any other stories about Criswell?

VAMP: He officiated at my mother's funeral. He came from a family of undertakers. He got all the pall bearers. He got Mae West to send a big display of flowers. He was so sweet.

ALC: How did you become involved in BEAT GENERATION?

VAMP: There was a producer named Albert Zugsmith. He was doing a lot of 'B' movies, about twenty a year at the time. He had bought this script called BEAT GENERATION. He said as soon as he got the script his friends said, Get Vampira she's a real one. So he got me, before he got the director, because his friends told him I was an actual beatnik. Then I did SEX KITTENS GO TO COLLEGE. I was working in that with a great fellow actor Louis Nye. We did some great improvisations off camera.

VAMP: What a guy!

ALC: Was it around this time that you opened your store on Melrose?

VAMP: After the Zugsmith films my life was filled with a love affair with a famous movie star who shall remain unnamed. Then I opened my store. I converted my living room, I didn't have enough money to open a store. I figured, I'm on a main street, I'll open up my french windows, hang something outside and hopefully somebody will come in. It was the first boutique on Melrose. Right up the hill was the Whiskey. The musicians would come down and buy clothes from me. I'd stick a feather in a hat and they'd think they were home free. After that I decided to leave Hollywood. I wanted to leave the country but couldn't afford it so I moved to the barrio. I lived as Senora Helena. Like Abbie Hoffman, I lived underground.

ALC: How did you hook up with the MISFITS?

VAMP: They found out where I was. I had these huge skylight windows. It was a little storefront with huge long windows on top. Suddenly I saw this man peering in. It was mid-afternoon and there's this man with a skull painted on his face. He was bizarre and wearing black leather. Very intense. It terrified me. It was Glenn and the MISFITS. They had climbed up the building. I was amazed that they had this song about me and wearing PLAN NINE T-Shirts. All the people in the neighborhood were terrified of the MISFITS. They thought they were mad murderers.

ALC: What about the film with TOMATA du PLENIY?

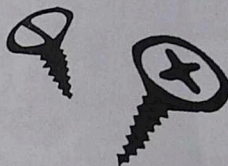
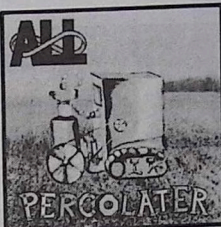
VAMP: POPULATION ONE. It's always been my habit through seven decades of my life to work with my neighbors. I always change my vocation according to where I live so I don't have to travel. I'm very lazy. So sharing my parking lot with me were these people called the SCREAMERS. They had a little studio. So they said how'd you like to be an extra in this video we're making. It turned out to be a magnificent video. They didn't know who I was. They just thought this funny old lady would be a good extra in our video. Dancing ten cents a dance in an old ballroom.

ALL PERCOLATER

PERCOLATER, the fourth studio LP from ALL, could only be recorded by a band that lives, works and breathes the credo ALL OR NOTHING. ALL erupted five years ago from the rubble of the DESCENDENTS and BLACK FLAG with a So Cal based pop-core guitar, bass and drum unit. In their quest for the "total extent," ALL lived and played together in the same Lomita, CA living/office space until 1990 when they relocated to a four bedroom affordable house in Brookfield, MO. Being in the middle of the U.S. enables ALL to support their eight month a year touring habit, and they get some quality fishing done in Brookfield Lake as well. On PERCOLATER, ALL blends hard playing and heavy hitting with the band's knack for writing memorable songs, served up in a straightforward, highly developed musical attack. CRZ 022 (LP/CA/CD)

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MORE ON CRUZ

ENDINO'S EARTHWORM

ENDINO'S EARTHWORM is a creature conceived by guitarist/producer, Jack Endino, that is penetrating and unsettling as a liberated concentration camp. As a founding member of the psychopower quartet from Seattle, SKIN YARD, Endino has staked out gritty territory with his menacing guitar style for six years. Endino has gained the "Godfather Of Grunge" title for his production and engineering work on many of the independent rock releases from the Northwest US during that same period. On ENDINO'S EARTHWORM, Endino launches furries, muscular guitar blasts that strike right between the eyes.



CRZ 021 (LP/CA/CD)

CHEMICAL PEOPLE

CHEMICAL PEOPLE by CHEMICAL PEOPLE isn't what anyone would expect from these graduates of Beverly Hills High, simply based on the four albums and one EP they've released over the past four years. Sure the TV show, Beverly Hills 90210, has made their High School famous but the CHEMICAL PEOPLE party and play much harder, faster and amped-up beyond what any network censor would permit. A key to the Chems crunch is drummer/vocalist Dave Naz and on CHEMICAL PEOPLE, he takes over on guitar to turn up the female megaton potential. Ed Urick anchors down their hard pop sound with rivet-gun shots of his bass.



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Also Available by Chemical People: SO SEXIST (LP/CA/CD) CRZ 002 ■ TEN-FOLD HATE (LP/CA/CD) CRZ 007 ■ THE RIGHT THING (LP/CA/CD) CRZ 013 ■ ANGELS 'N' DEVILS (10" LP/CD EP) CRZ 019 ■ SOUNDTRACKS (LP/CA/CD) CRZ 020 ■ LET IT GO (5" CD SINGLE) CRZ 025 ■ CHEMICAL PEOPLE BIG DRIEL CAR—GETAWAY/SURRENDER (SPLIT 7" SINGLES) CRZ 701

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THE LEAVING TRAINS



THE LUMP IN MY FOREHEAD

THE LEAVING TRAINS don't care if you listen to their new album, THE LUMP IN MY FOREHEAD, because they're definitely not "PC." We call them "PF" (Politically Fucked-up). LUMP is the fifth SST release from the TRAINS where a new, rejuvenated line up joins falling James in launching personal alliances at Bob Hope, Burger King and women ("who make you feel like a piece of shit"). Falling even points a finger at himself on "Abnormal." Such an honest postscript could have a serious impact on his bid for the White House this election year.

Yes, falling James has tossed his shower cap in the ring for the 1992 presidential race. Part of his platform is to change the national anthem and return land to Native Americans that was misappropriated through bogus contracts. Surely, James will inform the thousands of folks he'll encounter at his candidacy along the upcoming, international "LUMPY" tour route. SST 286 (LP/CA/CD)

ALSO AVAILABLE:

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SLEEPING UNDERNEATH SURVIVORS (LP/CA/CD) SST 271;
TRANSPORTATION 2 (MINI LP/CA/CD) SST 272;
FUCK (LP/CA/CD) SST 114;
KILL TIMES (LP/CA/CD) SST 071

PELL MELL



FLOW

The new and much awaited album, FLOW, forwards the confusion that emerges every time one hears the music of PELL MELL. Here is a record that could be released ten years from now or 30 years ago and you still couldn't slot it into any category. PELL MELL's twin guitars and rhythm section concoct angular lines and hooks while keys and samples confound and complement the mix simultaneously. SST 278 (LP/CA/CD)

ALSO AVAILABLE:

THE BUMPER CROP SST 158 (LP/CA/CD)
WHYTING GUITARS SST 241 (LP/CA/CD)

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LP or CA \$7.50; CD \$12.00; MINI LP or MINI CA \$7.00; CD EP \$11.00. Make check or money order payable in U.S. funds to: SST Records, P.O. Box 1, Lawndale, CA 90260. Visa, MasterCard and C.O.D. can order by calling (310) 430-2183. All orders shipped to California must include 8.25% sales tax. Write for a free catalog.

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CRUEL FREDERICK



WE ARE THE MUSIC WE PLAY

WE ARE THE MUSIC WE PLAY, the second CRUEL FREDERICK LP, elevates the boiling hot blowing of reedman/clarinetist Lynn Johnston another hundred degrees higher from the free and cruel jazz first heard on their 1988 debut, BIRTH OF THE CRUEL. Alabama born and California (jazz) bred under his "personal mentor," Bobby Bradford at Pomona College, Johnston played with fellow reed student, David Murray (World Saxophone Quartet) at Pomona. In the underground LA jazz movement of the last decade, Johnston has shaped a very best and revered sound amongst his peers. Johnston's aggravated horn assault, shaded with humorous tones points to his appetite for Albert Ayler, Eric Dolphy and Thelonious Monk. On WE ARE THE MUSIC WE PLAY, CRUEL FREDERICK covers three Monk tunes and "Doe Doe," a number by another artist noted for throwing curves, Ornette Coleman. WE ARE THE MUSIC WE PLAY is jazz at its crudest. SST 290 (LP/CA/CD)

ALSO AVAILABLE:

THE BIRTH OF THE CRUEL SST 127 (LP/CA/CD)

SST

See The Leaving Trains Live on their national "Lumpy" tour this spring.

GERRIT GRAHAM

"Where's the BEEF?"



AN EXCERPT FROM A SOON TO BE PUBLISHED LOOK AT
THIS GREAT ACTORS TRULY UNUSUAL CAREER.

ALC: What's goin' on?

GER: There's a movie as yet unreleased with that woman from CHEERS, Shelley Long. It's called FROZEN ASSETS. Then there's another picture called THIS BOY'S LIFE based on the book by Tobias Wolfe. If you look at my list of movies there's a lot of peculiar stuff

ALC: Where were you born and raised?

GER: I was born in NYC. My parents moved around a lot when I was a kid. When I was three and a half we moved to a suburb of St. Louis, when I was about seven we moved to a suburb of Detroit. When I was twelve we moved to Chicago.

ALC: Those are some pretty rough cities.

GER: My father was a school teacher and headmaster at a private school in Chicago. I went to that school for a couple of years then I went to a boarding school in Massachusetts. After that I went to Columbia University in New York for three years and that's where I hooked up with Brian DePalma for the first time. I was general manager of the Columbia Players which was the extra-curricular student theatre group. This was 1968. One day I got a call, "Hi, this is Brian DePalma. I was General Manager of the Columbia Players ten years ago and I thought since I'm making a motion picture now, maybe as a former player I might be in line for some help from

you guys in terms of cheap extras. I said sure. He said he was also looking for two or three experienced actors for leads in the film. If I knew any to send them down to see him. I never told anybody. I went down there myself and that film turned out to be GREETINGS! My next film with DePalma was HI MOM. That was shot in the spring of 1969. It's not a sequel, but it has a lot of the same ideas in it. So I dropped out of college and was working at Second City in Chicago. I went to New York and lived there for a couple of years. Starved. I was waiting on tables. In the late fall of 1973 I got a call from Brian saying he was gonna make a new film called PHANTOM. Paul Williams, who at the time was a very hot singer/songwriter was donating the music in exchange for being allowed to play a part in the movie. He was given his choice of parts and he originally wanted to play the Phantom. I was gonna play Swan and Peter Boyle was gonna play Beef. At a certain point he decided why play somebody that was weird and misshapen when he was himself considered by many to be weird and misshapen. He decided he would play Swan. Then the Phantom role went to the guy that it was written for. Bill Finley is an old friend of mine. And I got bumped

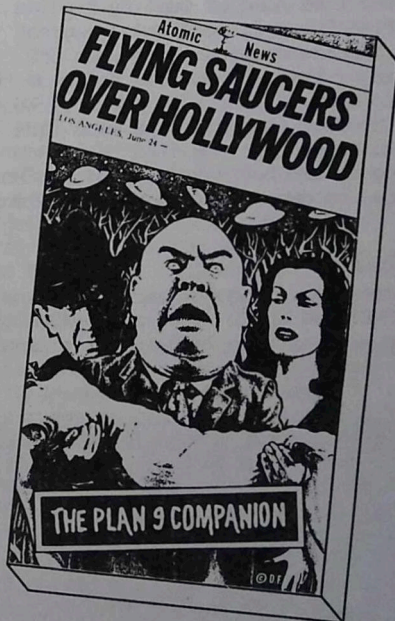


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ED WOOD, JR. CORNER

FLYING SAUCERS OVER HOLLYWOOD

Also known as the Plan 9 companion, this is a loving, well made tribute to the gone but never forgotten Ed Wood. Interviews with Plan 9 alumni Maila 'Vampira' Nurmi, Paul 'Kelton the Cop' Marco, Gregory Walcott and Conrad Brooks. Even Sam Raimi, biographer Rudolph Grey and the widow of the chiropractor who doubled for Lugosi are interviewed. There's also an appearance by a seedy looking shop owner who clumsily knocks over a prop, much like the headstones in Plan 9.

Shot on non-cheese video, even the inclusion of one of the much despised Medfly brothers cannot bring this docu-vid down to the level of amateurism one might expect from a Wood biography. The rare Wood footage, a visit to the one time home of Quality Studios (where Plan 9 was filmed) and the great Chiller Theatre opening prove that the producers of this project did not blow the chance to make a first rate piece of Wood related product that non snob Wood fans will take to heart.

Running a full but never boring two hours, and priced to own at \$24.95 this is a must have.

* * * * *

THE LOVE FEAST

An incredible although depressing find. Once again SOMETHING WEIRD VIDEO out of Seattle comes up with another landmark of sleaze that was once lost forever. Scripted and starring Ed Wood, it serves more as a document of Wood's final days rather than an entertaining slice of nudie fare. Wood drinks onscreen, exposes his booze-soaked body and spouts lines of script which only he could have written. It's a sad yet riveting sight.

Starting out with a body painted credit sequence, the scene then switches to a wide eyed and goofy looking Wood. Double chin thrust proudly, it's hard to imagine Wood taking his probably small payment and heading right to the liquor store on Yucca.

A guaranteed feeling of melancholy, sort of surreal sadness for the man good fortune overlooked will spill over you while viewing. Recommended, but caution to the faint of heart.

- The Alcalde

THE VIDEO WATCHDOG BOOK

By Tim Lucas

\$19.95

The Video Watchdog Book is the essential video collectors bible. Editor, Author and video historian, Tim Lucas has put together all the Video Watchdog Columns first appearing in Video Times, Gorezone and on videotape in Michael Nesmith's Pacific Arts Overview along with added corrections and revisions to present as complete and accurate a dissection of the genre videos out in the open market today as possible.

No stone is left unturned when verifying the running time of a specific title, pointing out specific cuts and scenes added and helping sort out the rampant re-titlings of a particular film.

A list of reliable mail order video companies is provided along with a complete index of all the films, companies and directors covered in all past issues of Video Watchdog Magazine.

Tim Lucas is to be highly commended for his painstaking research and examination into the video marketplace and I can't recommend this book highly enough.

- ERIC CAIDIN

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DEMON---SHE DEMONS---FRANKENSTEIN'S DAUGHTER
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HARRY NOVACK - FRANKENSTEIN'S CASTLE OF FREAKS
MANTIS IN LACE---BEAUTIFUL, BLOODY AND BARE
KISS ME QUICK (aka DR. BREEDLOVE)



to Beef. I can hardly complain, that performance put me on the map.

ALC: Is it true that you had the flu and a bad fever during the filming of the concert scene in PHANTOM?

GER: That was true. Working with the same group of people for three months is like being in kindergarten. If one person has a cold, sooner or later everyone is gonna get that cold. It happened to be a particularly nasty bronchial flu. So for the concert scene I had an oxygen mask and I swear to God, a nurse who kept pumping B-12 into my ass for re-takes... to make sure I was peppy (laughs). Fortunately after that I had a week off.. So I just crashed in the hotel room. It's funny. Dallas, Texas in the winter of 1973 walking back from the Majestic Theatre were the concert scene was filmed, to the hotel and I often had glitter in my hair and this real fruity make-up on. I got some strange looks there in 'Big D'.

ALC: Did you research any of the glitter bands of the time to do Beef?

GER: No. They were gonna use SHA NA NA for the bands. You know, the JUICY FRUITS, the UNDEAD. So that's what I thought when Brian said come on out to rehearsal. I thought he wanted that New York greaser thing. So we went through the scene and that's how I did it. Brian said to try it differently. A little flamboyant. (Does the Beef voice) Oh, like this? And that was it. That scene where I fall down on the runway and I can't get up, I came up with that scene. I do that big kick in the air and fall down on my stomach, turn over and can't get up. Those shoes... I found those shoes myself

by the way. Many directors just look at the watch and say they haven't got the time. Not Brian. He would sit there and laugh. He had enough spontaneity to be able to go with something good if something good was happening.

ALC: Did you ever have any fantasies about being a rock star?

GER: Certainly not in the Beef mode! I play a little guitar. In the early seventies I was a rock critic. I wrote for CREEM, for FUSION. Occasionally for ROLLING STONE. One out of Jacksonville, FLA. called ZOO WORLD. One in New York called GOOD TIMES.

ALC: Who are some of the current bands you like?

GER: I like PEARL JAM and TEMPLE OF THE DOG. I just saw LOS LOBOS. I like a lot of different music.

ALC: CANNONBALL and USED CARS are two of my favorites that you're in.

GER: That was directed by Paul Bartel back when he was doing things like DEATH RACE 2000. At the time his motto was, "It's a Paul Bartel picture where the car is the star". That had a lot of good people in it. I thought my performance in that was very good. It's not often in most actor's lives that they see on screen exactly what they thought they were doing, what they wanted to do. PHANTOM is one and I think CANNONBALL is definitely another. I have problems with some of my stuff in USED CARS.

THIS INTERVIEW WILL BE CONTINUED SOON COVERING ALL THE FILMS GERRIT HAS DONE AND ALSO HIS TELEVISION APPEARANCES AND OTHER STUFF...



Quality Memorabilia

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THE PUBLIC EYE - UNFORGIVEN - CAPTAIN RON
UNDER SIEGE - GLENGARRY GLENROSS - TOYS
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SILENCE OF THE LAMBS (moth pin, rare!)-\$10
BATMAN RETURNS-\$3 each B/W BAT LOGO
PENGUIN FOR MAYOR, SNOW STYLE
THE BAT, THE CAT AND THE PENGUIN
BATMAN '89 (Bob Kane art)
INDIVIDUAL STYLES (Batman, Catwoman & Penguin)
Black and White Catwoman drawing style
SLEEPWALKERS-(four styles \$2 each)
Clovis is Coming (blue)
Clovis is Coming (Black & Red)
Meow, Meow, Meow (w/ scratches)
Charles & Mary Brady would like to have you
for lunch.

FLYING THROUGH HOLLYWOOD BY THE SEAT OF MY PANTS

An autobiography by Sam Arkoff with Richard Trubo is a worthy companion to the earlier biography by Roger Corman on the AIP years.

Sam Arkoff is the independent low budget pioneer behind the start of American International Pictures along with the late James Nicholson. His story is a fascinating account of how an independent film company is started and developed to being able to compete with the majors. Arkoff's target audience was the teen filmgoers and he jumped into the exploitation film market with full force.

He started the unique film making process of coming up with the titles and promotion first, then the script followed.

Films in the early 1950's that reflected the early AIP efforts included BEAST WITH A MILLION EYES, IT CONQUERED THE WORLD, TERROR FROM THE YEAR 5000 along with the teen oriented rock n' roll films including DIARY OF A HIGH SCHOOL BRIDE and THE COOL AND THE CRAZY to name but a few films. Arkoff, AIP and the marketing forces behind them literally created the teenage film gang phenomena all the way through the 1970's, jumping onto current fads at a moments notice and creating a few along the way. In the sixties, with the beach party films, biker films and drug films up until the high grossing independent films AMITYVILLE HORROR and DRESSED TO KILL, Arkoff stuck to his guns and created a legacy in the low budget film history books.

Arkoff's book is essential reading to all low budget film fans and professionals and I can't think of a more entertaining way to be introduced to this unique way of filmmaking.

- Eric Caidin



You've seen this li'l bundle
of unbridled energy whirl through
the store, but have you ever wondered
what it's like AFTER HOURS W/ ERIC ?

WAKING AT DAWN CAIDIN, MUCH LIKE JOHN WAYNE GACY, GETS IN THE COMPANY VAN, STILL LOADED W/ BOXES FROM LAST NITES WORK, AND HE'S OFF!

NO NO NO NO NO NO NO NO NO NO



HE RUNS ERRANDS FOR THE
STORE AND CHECKS IN W/ JOHN.

I WENT TO THE LABS,
SHWARTZE'S, THE POST
OFFICE AND MY MOMS

WHAT ABOUT
PRICE CLUB?

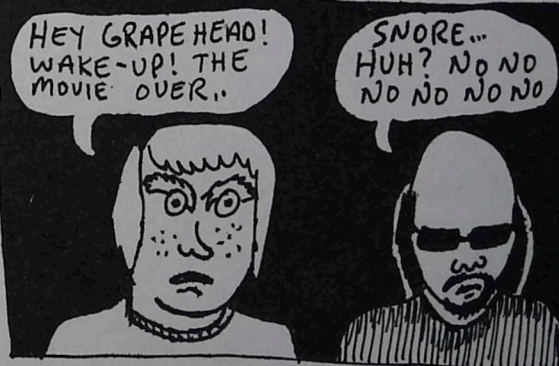
NO NO NO
NO NO NO



AFTER THE STORE CLOSES, JOHN AND
ERIC GET SOME FOOD THEN SEE A MOVIE...

HEY GRAPE HEAD!
WAKE-UP! THE
MOVIE OVER..

SNORE...
HUH? NO NO
NO NO NO NO



AFTER ENJOYING THE PICTURE, HE
PICKS UP JOHNNY LEGEND AND HEADS
TO THE SPORTS ARENA TO CATCH THE WWF...

NO NO NO NO

THANKS FOR COMIN'
TO THE SHOW DADDY!



WITH ENOUGH TIME TO JOIN THE RAMONES
ONSTAGE AT THE WHISKEY AU GOGO

NO NO NO
NO NO NO

GABBA
GABBA
HEY



**DEAD, WHITE AND
BLUE**

"Heads"
Debut release from this
intense hard rock trio.
51128-2/4

**THE GUN CLUB
"In Exile"**

A collection of this
band's favorites from
circa 1987-1991,
never before released
in the U.S.
51103-2/4

**JEFF DAHL &
POISON IDEA**

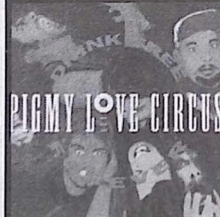
A tribute to the late
Stiv Bators mashed
together with three
new tunes from both
punk masters.
51137-2/4

PICMY LOVE CIRCUS

**"Drink Free
Forever"**
"Self-proclaimed"
kings of L.A. prove once
more that they can pull
trains with their teeth
51098-2/4

**MOTORCYCLE
BOY**

"Popsicle"
The album that boasts
of being "produced by
the New York Dolls'
Sylvain Sylvain!"
51093-2/4



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YOUR
BACK!

or you
might
get
hurt.

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**ALL THE NEWS
THAT'S FIT TO TELL**



**THE SELECTOR
Out In The
Streets**

51183-2



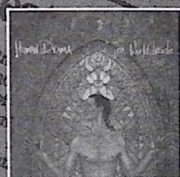
**OF CABBAGES
AND KINGS
Hunter's
Moon**

51114-2/4



**SISTER GODDAMN
Portrait In
Grayon**

51125-2



**HUMAN
DRAMA
The World
Inside**

51096-2/4



**THE CREAMERS
Stick It In
Your Ear**

51101-2/4

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